

A black and white photograph of a person from the chest up. The person has dark, curly hair and is wearing a black t-shirt. The word "INGENERATIONS" is printed in white, bold, sans-serif capital letters across the center of the chest. The person's face is partially visible, showing the nose and mouth. The background is a plain, light-colored wall.

INGENERATIONS™

INGENERATIONS

Da una riflessione di PINO PIPOLI durante una lezione in Accademia di Brera, a Milano.

INGENERATIONS è un progetto espositivo collettivo che indaga il momento di nascita dell'opera, intesa non come risultato concluso ma come processo aperto, sospeso e in continua trasformazione.

Il termine rimanda all'atto di generare senza un'origine o un esito definiti: un'"ingenerazione" come deviazione, nascita laterale e non lineare, che rifiuta l'idea di genealogia stabile.

Il passaggio chiave è stato trasformare una riflessione teorica sul divenire dell'immagine in un dispositivo curatoriale, lasciando che le differenze tra le pratiche degli studenti diventassero il vero motore concettuale della mostra.

GABRIELE BARBAGALLO
ALESSIA CASSOL
MATTEO COLOMBO
SOFIA GUZZO
FAN HUA
ALICE LISI
LIUCHENGXI LIU
FELICE PATTI
DRINI HOXHA ZITO
PINO PIPOLI

INGENERATIONS is a collective exhibition that traverses various artistic practices, focusing on the genesis of the works. **To ingenerate** means to create without boundaries: an undefined process in which something comes to life, transforms in perception, in memory, in the body. In this exhibition, the works do not affirm a clear origin nor a defined outcome; they constantly inhabit the intermediate space of becoming. The exhibited works move along a line of suspension, where **ingenerative** processes overlap, and together they give life to the space and time of the work. Immersion and suspension become recurring figures: the body as a fragile place balanced between abandonment and resistance, between surface and depth, between identity and dissolution. At the same time, the exhibition interrogates the nature of contemporary languages: photography expands beyond the visible, involving new dimensions of perception; the digital image materializes, assuming ritual and votive form; light constructs stratified spaces in which multiple realities coexist; the poetic word becomes an operation of excavation and inner reappropriation. In this sense, **ingenerations** does not propose a linear genealogy, but a set of lateral births, of deviations. It recounts the fragile moment in which the image becomes experience, memory transforms into presence, and meaning is not yet fixed, but continues to generate itself.

2026@INGENERATIONS
ALL RIGHTS RESERVED TO THE AUTHORS
SUPPORTED BY **GOLAB** AGENCY, VIA FATEBENEFRATELLI 5 MILANO.

19.1>7.2.2026 **GOLAB**